



ST. MARY'S, STEBBING. CHANCEL ARCH-SCREEN

## Three Chancel Arch-Screens

Trondhjem Cathedral, Norway; Stebbing Church, Essex; Great Bardfield Church, Essex

BY F. M. SIMPSON [F.]

OVER forty years ago, when on a sketching tour in the Eastern Counties, I measured up the interesting chancel arch-screens in the churches of Stebbing and Great Bardfield, Essex. I had quite forgotten my drawings until last year, when, as a member of the Commission appointed by the Norwegian Government to report on the various designs submitted for the restoration of Trondhjem Cathedral, I received photographs and documents illustrating the whole of the cathedral, as well as the points at issue. From them I discovered that at its east end was an arch-screen very similar in design to the screens in the Essex churches.\*

So far as I am aware, these are the only mediaeval

stone screens of this character in existence ; and that one should be in Norway, in the most northern large church in Europe, with hundreds of miles of water between Trondhjem Fjord and the Essex coast, makes the resemblance between the three examples all the more striking and unexpected. For these reasons, I thought that a brief account, with illustrations of these screens, might interest some members of the Institute, although I am well aware that Gothic is now out of favour with both architects and laymen, and is regarded by the majority with much the same feelings as in the days of Addison, who, in one of his *Spectator* essays (No. 63), expressed the taste of the day and his own partiality by

known Norwegian writer—in his book entitled, “*Ad Quadratum.*” In this work Mr. Lund expounds at length his theory that all these buildings were designed in plan, elevation and section on the “square,” or “the double square,” or “the diagonal of the double square (63:26).” He extends his theory in some cases to the subdivisions of churches as well as to their main divisions.

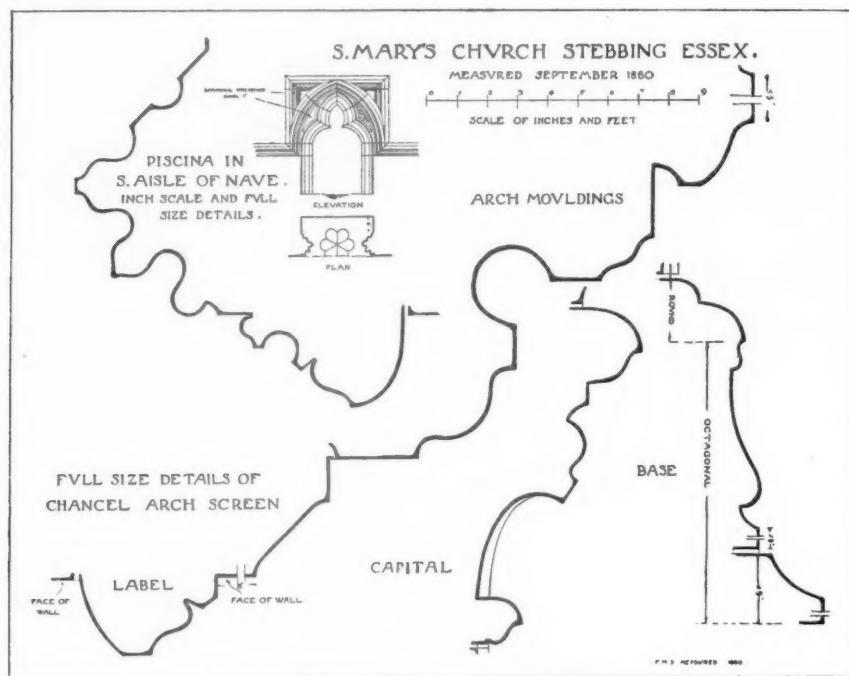
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describing the "Temple consecrated to the God of Dullness" as "a monstrous Fabrick built after the Gothick manner and covered with innumerable Devices in that barbarous kind of Sculpture."

To take the three examples in order: The Screen in St. Mary's, Stebbing, was undoubtedly designed and erected before the screen at Great Bardfield, and possibly supplied the idea for the screen at Trondhjem. When in Norway I said I placed it at c. 1300-1320. Since my return I have been in correspondence with

—the gables of the external buttresses; the window at the east end of the south aisle, and the two windows on the south side of the chancel, the tracery of which has the slightly flamboyant lines characteristic of window tracery of the decades preceding the "Black Death" of 1349. On the other hand, the mouldings of the piscina, at the east end of the south aisle of the nave, suggest the thirteenth century rather than the fourteenth, so the existing church may well have been begun before 1324.

In 1880, when I took my measurements and made my



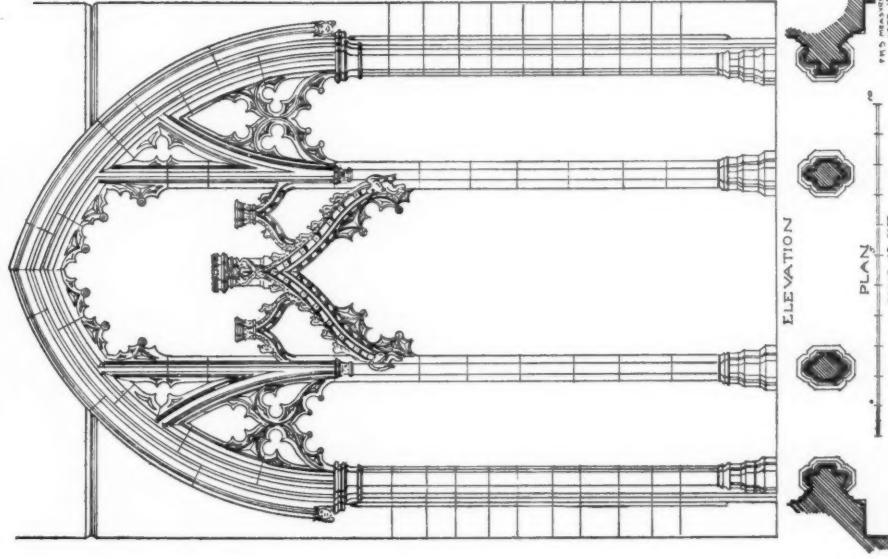
ST. MARY'S CHURCH, STEBBING, ESSEX

the Vicar of St. Mary's, the Rev. C. E. Livesey, who writes: "I have no record of the exact date of the church, but the first vicar was instituted in 1324." I do not think this date proves much. Prior to the fifteenth century priests who officiated in parish churches were not always "canonically instituted and inducted," and few records of their names exist. The "first vicar" may have had predecessors. The date 1324 is nevertheless worth noting, as "new brooms sweep clean," and this particular one may have been a man of energy and wishful to have a beautiful church. It receives confirmation, moreover, from other details of the building

drawings, the Stebbing screen was unrestored. Mr. Livesey writes that he believes the work of restoration was carried out in 1884, and he very kindly sends me a photograph of the screen as at present.

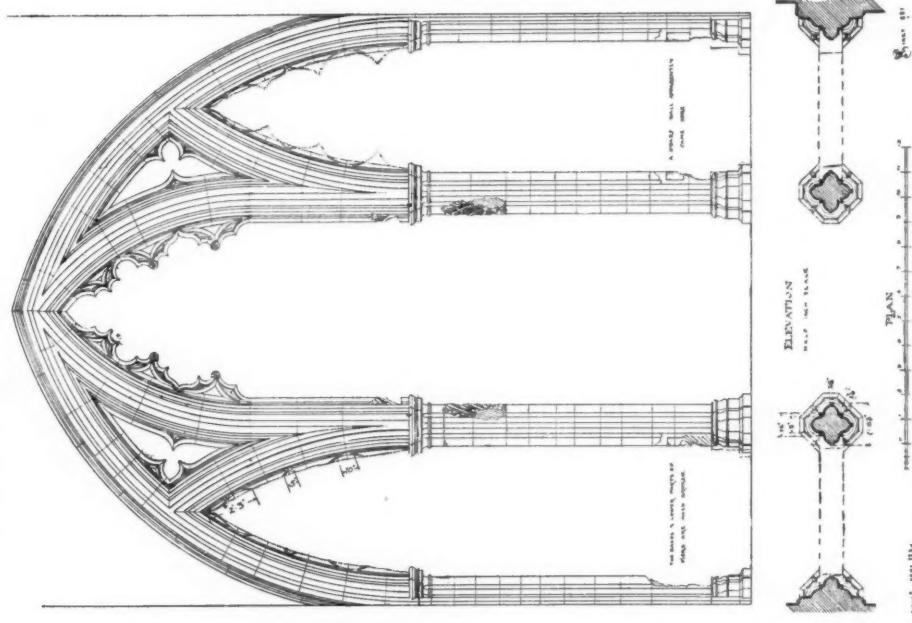
I am afraid the "restorer" made a bad job of it. I am confident that originally there was no tracery in the heads of the two side openings, but only cusplines similar to the cusplines at the top of the central opening. I measured carefully the points where the cusps were broken off, and a comparison of the photograph with my drawing shows the extent to which the restoration departs from the original design.

GREAT BARDFIELD CHURCH ESSEX  
CHANCEL ARCH-SCREEN



GREAT BARDFIELD CHURCH. CHANCEL ARCH-SCREEN

MARY'S CH. STEBBING, ESSEX.  
CHANCEL - ARCH - SCREEN.



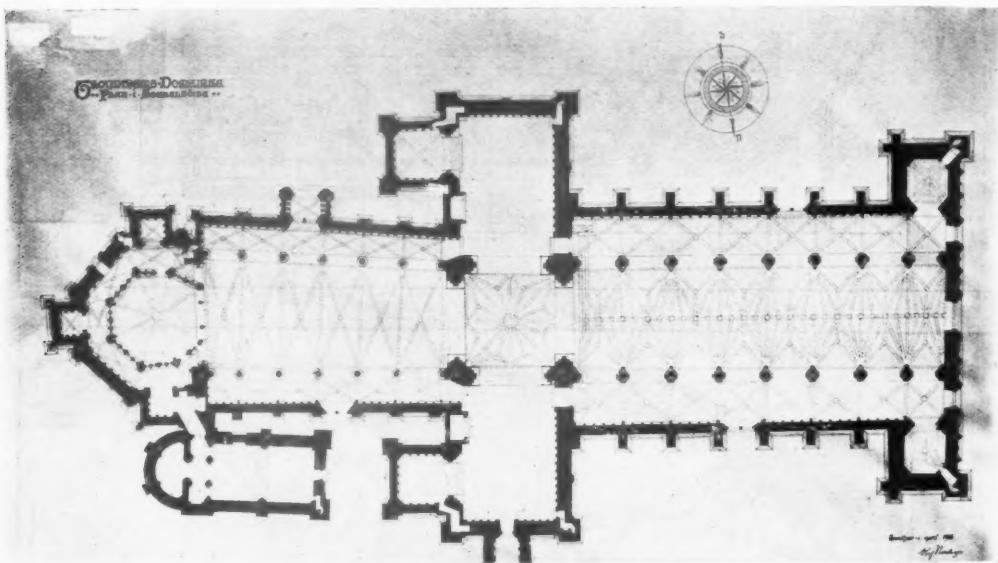
ST. MARY'S CHURCH, STEBBING, ESSEX. CHANCEL ARCH-SCREEN

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The Great Bardfield screen is later in date, possibly as much as 100 years. Its detail is inferior, although some of its carving is quite good. It is a corollary to the Stebbing screen. Its chief interest lies in the fact that it is in a good state of repair and its original design practically complete. The Rev. K. E. Cartwright, Vicar of Great Bardfield, has sent me the following particulars : "The screen did not require any restoration to speak of, but the whitewash was removed from it in the forties or fifties of the last century, and some small figures of angels were added or restored. The figures on the pedestals were restored in 1897 by G. F. Bodley." I remember no traces of the last.

In Trondhjem Cathedral the screen comes in the

This eastern end has undergone more than one restoration, and many alterations in detail have been made, not all at the same time. The original design is difficult to tell. The end in which the screen comes, for instance, is clearly not of one date. Possibly its only original portions are the two corner niches at the triforium level. The octagon beyond similarly shows work of different periods. The alterations and restorations were necessitated by fires, as was the case with so many mediæval churches. This is clear from the historical synopsis, by Mr. Johan Meyer, which forms the introduction to the pamphlet prepared by Professor Olaf Nordhagen (the architect responsible for the recent restorations) for the guidance of the "Commission."



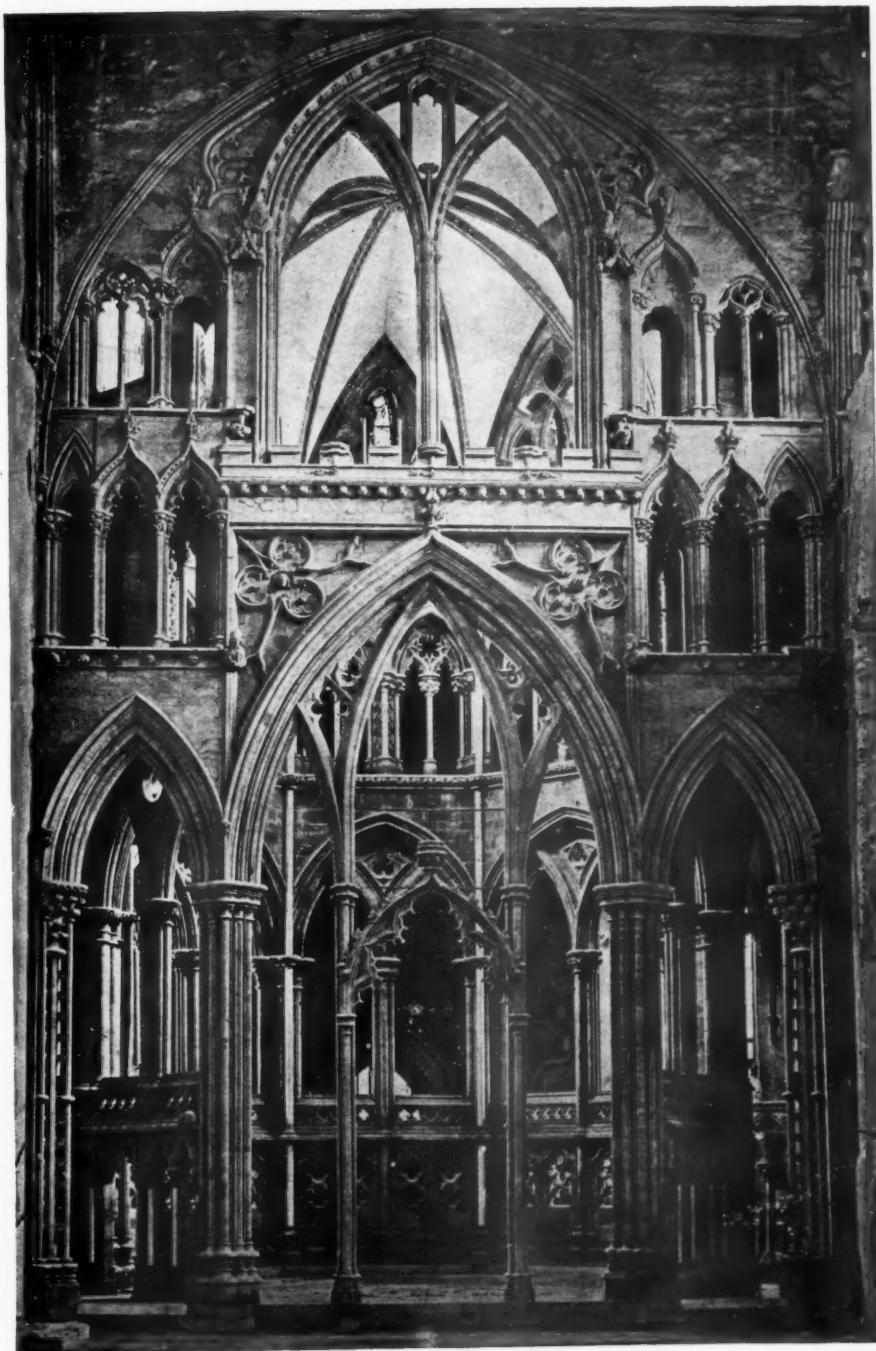
TRONDHJEM CATHEDRAL : PLAN

central wide bay of the three return bays of arcading, at the east end of the choir, and separates it from the original and beautiful octagon beyond. It forms merely a portion of an exceedingly rich front, and does not, as in the Essex examples, fill the entire width of the church.\*

\* Since the photograph was taken (1886) a great deal of rebuilding has been done, and the choir and nave, with their vaults, are now almost finished. Sculpture has also been added to this front, which increases greatly its richness. A figure has been placed in the niche at the apex, and figures in the two side niches of the upper part. The centre mullion of the latter is now a cross on which is the figure of Christ, and this is flanked by figures on the two corbels at this level. Figures have also been added above the capitals of the narrow piers of the screen below, and St. Olav now stands on the finial above the cusped arch in the centre.

Mr. Meyer states that the first fire occurred in 1328, and was followed by a still more destructive fire in 1432. He writes : "It may be taken for granted . . . that the Cathedral after the fire (1328) was completely restored to its former state," but that after 1432 "the restoration appears to have been confined to securing the octagon, the choir, and the transept, whereas the western wing was left to its fate with the vaults collapsed. In the east part of the church—particularly in the rood screen between the choir and the octagon, and in the triforium galleries of the latter—we meet with many traces of repair in the style of fifteenth-century Gothic with an emphatically English character."

English feeling is also noticeable in a good deal of the carving and detail of the previous centuries elsewhere



TRONDHJEM CATHEDRAL. EAST END OF CHOIR, IN 1886

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in the church. Trondhjem Cathedral, however, is by no means merely a reflex of the Gothic architecture of England. It has distinct character of its own. Its builders were catholic in their tastes, and, besides exercising their own ingenuity, not above taking hints from other countries. Amongst much that is peculiarly and emphatically Norwegian, and very beautiful and original to boot, are details, that crop up unexpectedly in odd places and add to the interest of the church, which are reminiscent of the Saracens in Sicily and of buildings at the far end of the Mediterranean. The Norsemen were, and are, a race of sailors. Many, no doubt, accompanied Robert Guiscard in his successful expedition to Southern Italy in the eleventh century, and some may have ventured still farther east.

So far as I am aware, no definite record exists of what the east end of the choir was like before the fire in 1328. It must have been much plainer than at present. The corner triforium niches, already mentioned, apart from other evidence, alone prove this. Probably no screen filled the central bay. That may have been added soon after the fire, in which case it followed close on Stebbing. Its detail, however, suggests, if that hypothesis be correct, that restoration was necessary after the 1432 fire. Or it may have been entirely a happy addition of the fifteenth-century restorers. One would like to think—but this is surmise—that either at one period or the other English craftsmen lent a hand in the good work, and crossed the seas to help their cousins in Norway in the restoration of this great church.

## Batalha, the Battle Abbey of Portugal

BY G. A. T. MIDDLETON [A.]

The monastery of S. Maria da Victoria, commonly known as Batalha, is the Battle Abbey of Portugal, and incidentally is, with its church, the finest building in that country, and one of the most significant in Europe. In 1386 the battle of Aljubarrota was won by a handful of Portuguese over an army of Spaniards; and the monastery was commenced in the following year to commemorate the victory, and carried forward rapidly to completion as a home for Dominican friars. Additions on a considerable scale were made at a later date, but the great church and the eastern cloisters and attached buildings constitute a complete entity of the latter part of the fourteenth century—a time when England and France were not building, owing to the after-effects of the Black Death of 1349 and to the Hundred Years' War, which was then proceeding.

It stands alone, or almost so, amid beautiful surroundings, some miles from the nearest town, and when first seen there appears to be something lacking to the eyes of one accustomed to the great churches of more northern Europe. There is no commanding tower or spire and no visible roof, the reason for this being that the roof, both of nave, aisles and the later cloisters, is formed of stone slabs resting directly upon the vaulting. This affects, if it does not dominate, the whole exterior treatment, and also, to some extent, the interior of the church. There is no gable to the west front, for instance, nor half gables to the west ends of the aisles, the eaves parapets being continued horizontally; and the cusped and traceried flying buttresses are fully exposed and the pinnacles stand out sharply against the sky. The aspiring tendency of northern Gothic is marred, for there is no logical continuity of the sloping lines of the flying buttresses—no

high-pitched roof which they aesthetically lead up to and appear to support.

Internally the use of flat roofs has also had its effect. The aisles and nave arcade are not only lofty in themselves but proportionately more so than usual to the total height, for there is no triforium; there is no aisle roof space to be masked, nor is a passage-way for access to various parts necessary, as such is provided by the flat aisle roofs. The sills of the clerestory windows are consequently not far from the top of the arches of the nave arcade, and with these windows, in addition to tall windows in the aisles, the church is well lighted—but not unduly, for the nave piers are extremely massive, and, being set diamond-wise on plan, appear to be even more so than they are. The general effect is solemn without undue heaviness, while in detail the piers show every recognised characteristic of English influence, even to the delicate chamfer stops displayed by the light falling upon them from the clerestory windows.

The apse windows, at first sight, also suggest an English origin in their tall lancet outline, but the resemblance is more apparent than real, the lights being mostly filled with a network of fine tracery, not in the heads only but all the way up, after the fashion of Moorish lattice work. Elsewhere the windows are all traceried, in a flowing geometric type of design, reaching out towards, but never achieving, the "flamboyant" of France, and again rarely confined to the heads of the arches.

The vaulting is quadripartite, with ridge ribs in both directions, and with bosses at the intersections. This has undergone careful restoration, but several of the original bosses have been stored in a

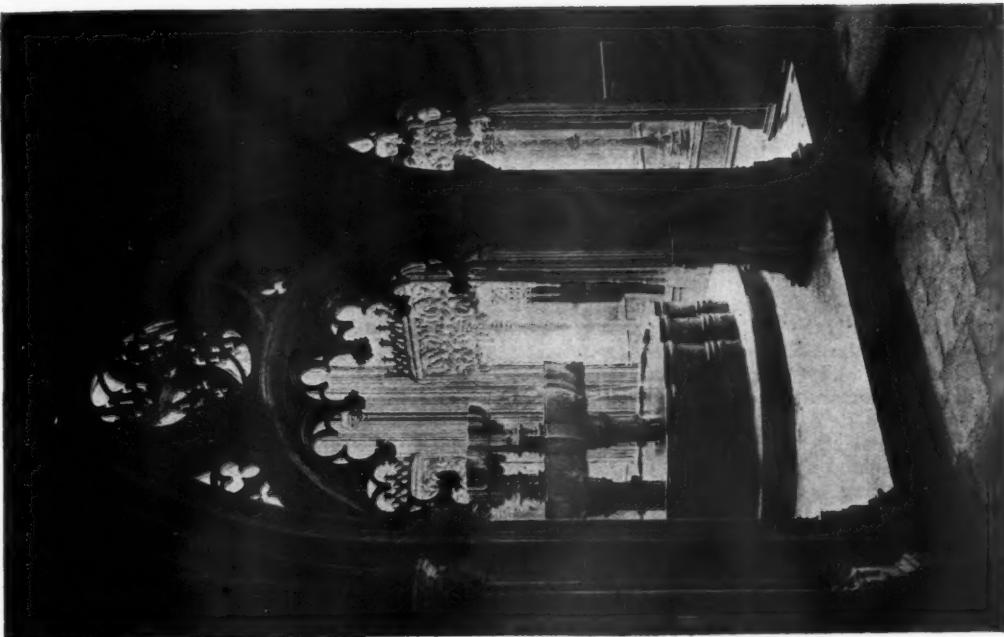


FIG. 2. FOUNTAIN IN THE GREAT CLOISTERS, BATALHA

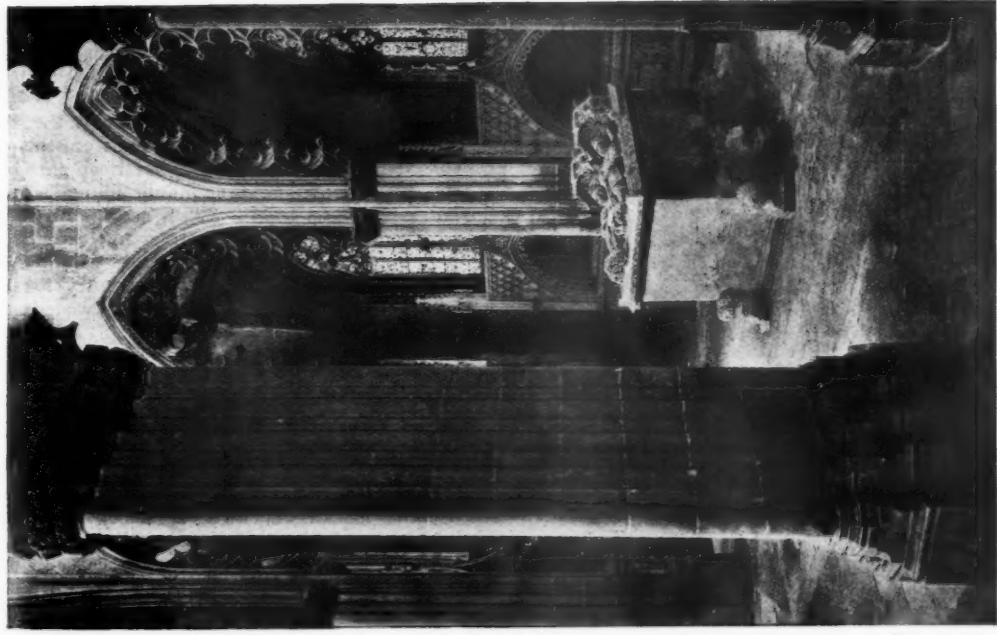


FIG. 1. FOUNDER'S CHAPEL, BATALHA (CENTRAL TOMB: DOM JOÃO I  
AND D. PHILIPPA, SISTER OF EDWARD III OF ENGLAND)

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Refectory, now used as a museum of fragments—and are of extraordinary beauty and perfection of workmanship. Each represents, in conventional form, some type of fully developed summer foliage, passing into the autumnal, in agreement with the universal law of the evolution of Gothic ornament; but few examples are to be found anywhere of such perfection as these, pierced and undercut and yet by no means fragile.

Of the simple font where the quietude serves as a foil to the elaboration of the bosses, nothing seems to be known, but it has all the appearance of having belonged to a much earlier church, dating back to the twelfth century at least; while the consoles, with their lion's head enrichments, are as evidently of comparatively recent date.

A large chapel, containing the founder's tomb and of the same date as the main body of the church, opens out of the south aisle, near the west end. Its plan is unusual, rendered possible by the use of flat roofs, for the central space, lighted by a clerestory, is octagonal, while the surrounding ambulatory is square. The stilted arches of the ambulatory arcade are richly cusped. Without the cusps they would possibly have looked awkward; as it is they are rich to an exactly suitable extent to form a framework to the elaborately carved tombs which are ranged along the ambulatory walls. These differ slightly from one another while adhering to the same general design; but none is equal to the simple altar tomb of the founder himself, Dom João I, and his wife Phillipa (sister of King Edward III of England), which occupies the centre of the octagon. It rests upon lions' backs, and is itself perfectly plain except for its inscription, but has a small cornice of fine foliage carving and good lettering, and carries recumbent effigies. The feet rest against vertically placed corbels of summer foliage carving, of equal beauty to that of the bosses above mentioned, and each head is crowned and covered with a canopy of extreme delicacy. The placing of this tomb, its own dignified simplicity combined with delicacy of ornament, and the way in which its setting is contrived to enhance its qualities without competing with them, is worthy of the closest study, both generally and in detail. (Fig. 1.)

Even the gates, though not added till the seventeenth century and in an entirely different style, contribute to the effect, for they are rectangular and formal, and black in colour—the framework of timber covered with sheet iron relieved by pierced brass plates, and the filling of slender turned ballusters arranged in panels.

The fourteenth century cloisters are of the very simplest character, enclosing a garth which is laid out as a flower garden with fountains; but an upper storey has been added at a much later date of Renaissance character and light design, roofed with tiles. The contrast is sharp but not unpleasing, the deep shadow

under the eaves being well broken by the use of flower urns between the widely spaced and slender Doric columns.

These, however, are now minor cloisters only. Others of much greater extent and magnificence were built in the early years of the sixteenth century under D. Manoël, in the peculiarly Portuguese type of Gothic to which his name has been given. A logical development from the fourteenth century work of the great church, it differs wholly from the contemporaneous "flamboyant" of France and the "late perpendicular" of England, and may perhaps be best described as "rococo Gothic," with here and there an admixture of Moorish influence, and even of Hindu, owing to Portuguese pride in the discovery of the sea route to India by Vasco de Gama.

Tracery and ornament are much more affected than structure or mouldings. Vaulting generally remained quadripartite, with ridge ribs and horizontally coursed filling as in France. There are occasional examples of further elaboration, but nothing approaching the English fan vault is to be found, development, if any, being along French rather than English lines. On the other hand, the mouldings are English in almost all respects, but English of a somewhat earlier date. The extremely sharp and eccentrically placed bowtels of the French "flamboyant" never occur, nor is there much interpenetration, though it is not unknown. As a rule, construction dominates and ornament is subservient; yet when it is introduced it is of unexampled richness, even to complexity, arranged in masses between plain wall surfaces; and then the exuberance of the carver will occasionally overpower the constructional sense of the mason.

Pure tracery is rare. Where it occurs, as in the arches through which the fountain is reached from the great cloister, the construction is geometrical and overpoweringly strong, while the minor filling is "flamboyant." Cusping is used to excess, and the main points are enriched with exaggerated, straggling leaves.

More frequently, tracery is replaced by florid, intertwining foliage of late autumnal or even wintry character. The vine forms the usual motive, with twisted stems and occasional leaves, and sometimes short stumps as if to indicate that the grape bunches have been cut. Many of the unglazed windows of the great cloister are thus enriched, and so are those of the fountain porch in one corner; a fountain being an essential adjunct to a cloister in a hot country.

The fountain itself, more simple than its setting, hardly conforms to any recognised style. Executed in white marble, it is a gem of perfect beauty—Portuguese art at its best, and the equal of anything of its kind even in Italy. (Fig. 2.)

In popular estimation the "Unfinished Chapel" is the chief glory of Batalha, if not indeed of all Portuguese

## THE BATTLE ABBEY OF PORTUGAL

architecture. Added at the extreme east end by D. Manoël, it bears the same relation to the church that Henry VII.'s chapel does to Westminster Abbey, and it was built but little later. There is this difference, however—it was never completed, never even roofed, and never definitely connected to the church by door or direct passage, being separated from the apse by a vestibule reached only from outside.

wonderful is the workmanship, so delicate the design—every leaf a perfect gem. Yet, in spite of its profusion, each part is kept in harmonious subservience to the whole which it enriches ; and even the whole doorway is framed in a sufficiency of plain wall surface both to counteract and to display its extreme elaboration. On reflection, perhaps, the cultured architect may prefer the plainer arches to the chapel recesses, but at first



FIG. 3. ENTRANCE TO UNFINISHED CHAPEL, BATALHA, FROM THE VESTIBULE

And if the chapel is the chief glory of Batalha, it is the doorway by which it is entered from the vestibule which is the chief glory of the chapel—not in general outline, which is extravagantly complex and unconstructional, but in profusion of perfectly executed carving. Even to one who has seen the entrance to the Chapter House of Southwell Minster, as well as much that is best in France, it comes as a revelation, so

sight and in the bright Portuguese sunlight the effect is beautiful in the extreme, and one is carried away by it. (Fig. 3.)

In plan this, like the Founder's Chapel, is octagonal, but instead of being surrounded by a square ambulatory this has chapels opening out of it on all sides except that in which the entrance is placed. These are flat roofed as usual, and it was intended that there

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should be clerestory windows close over the arches. A most elaborate foliage string and cresting was carried round the chapel at the sill level, with coats of arms at the angles, and the walling between the windows was commenced, and had reached uniform level, when the work was stopped—and it has never been continued. What remains of the clerestory exhibits the same profusion of ornament as the entrance doorway,

but the carving is of a stronger character, suitable to its position and to being observed at some distance from below, and, like the tracery in the cloisters, is mostly representative of the twisted vine stems and occasional vine leaves of late autumn, the cut stems of the grape bunches being particularly noticeable on the window joints, as also are the initials M. R. (*Manoël Rex*), constantly recurring. (Fig. 4.)

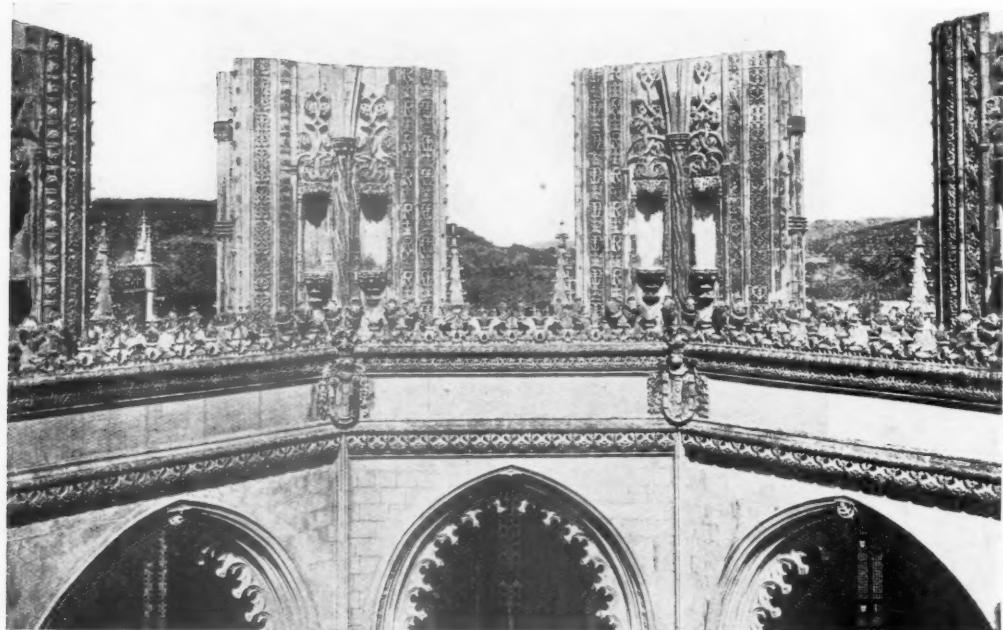


FIG. 4. CLERESTORY, UNFINISHED CHAPEL, BATALHA

## MODERN PROBLEMS IN ARCHITECTURE

# Modern Problems in Architecture\*

BY PERCY MORRIS [F.R.] PRESIDENT OF THE DEVON AND EXETER ARCHITECTURAL SOCIETY

MY task is a difficult one for two reasons : firstly, because there unfortunately exists among architects a sharp cleavage of opinion upon matters of policy, which are best left undiscussed at the present time ; and secondly because our interests continue to be interwoven with issues which far outweigh what one may call the domestic affairs of our profession—I refer to that reflection of history which is falling across the path of the world's progress. Speaking broadly, history, like architecture, falls under three main periods—ancient, mediæval, and modern. The Teutonic tribes, who in the fifth century were responsible for the overthrow of the Western Roman Empire, unconsciously laid the foundation of the mediæval period—that groping through centuries of darkness and gradual emergence into the light. And the Turks, who in the fifteenth century compassed the downfall of the Eastern Roman Empire, were an instrument, among others, in bringing about the Renaissance, that wonderful swing back to ancient culture, which led to a sifting of old ideas, a new attitude of mind and freedom of thought. It is a curious coincidence that in this twentieth century the nation welded from those ancient Teutonic tribes, and the Turks, in combination, should have caused that civilisation to totter, which individually in former ages both of them had helped to set in motion. And as we watch the uneasy swaying which marks the effort to regain stable equilibrium, may we not ask whether future ages will not recognise in this the close of the period we now call modern, and the dawn of another period of which we cannot at present foresee the trend ? Will it be a lapse into barbarism followed again by centuries of groping towards the light and the gradual recovery of the wreck of present civilisation, or a steady advance, profiting by past experience—a balanced development of the ideal and the practical in partnership, in which the visions of the idealist will assume practical dimensions, and the horizon of the practical man expand to receive them ? These, I think, are the questions which exercise our minds to-day.

It is not at times such as these that we must look for quick recovery or rapid development in building. It is true that amid the unending strife of Guelph and Ghibelline there existed in Florence during the fifteenth century a quiet backwater where the Arts of Peace—painting, sculpture, architecture—flourished with amazing vigour, not because of, but in spite of faction. You may remember how Michael Angelo,

chisel in hand, directed the fortification of the city shortly before its siege by the Medici, snatching at intervals a few brief moments to return to his sculpture. But, unlike literature, which, as Macaulay points out, has flourished in times of political convulsion, the great periods of the world's building have been in times of peace—in Athens in the Periclean Age, in Rome in the Augustan Age.

But there is undoubtedly in some quarters a quickening interest in Architecture, as distinct from its archaeological aspect or the mere romance of association. This is marked, among other signs, by greater discrimination in the Press and by better informed criticism ; but even more interesting to the observer is the accumulating evidence that it is not an economic proposition to consider a building solely from the utilitarian standpoint, which is the prevalent attitude. The Americans have discovered this, and an increasing number of buildings erected in this country show that it is becoming recognised here. There is no doubt that environment—and by environment I mean not only the setting of a building, but form, colour, repose, and fitness—exercises psychologically far more influence than is generally admitted. If this is true of the busy mart and factory, it should be possible to prove beneficial effect in such buildings as schools and hospitals, and, as a corollary, financial gain, which remains the only potent argument. The striking work of the Industrial Research Committee, with regard to fatigue and kindred subjects, adds confirmation to my conjecture. Nothing is farther from my thoughts than the suggestion of lavish expenditure or ostentation : all I mean is the humanising touch. I happened a few months since to go over a factory, where in a fetid atmosphere, in a room with bare whitewashed walls with windows closely shut and obscured, some women were occupied in a process of manufacture which required no effort of skill or mind, but merely the pulling of a lever. Think of the effect of being occupied daily, for perhaps 20 or 30 years, at such a task in such surroundings. It is futile to clear slum areas and the breeding grounds of Bolshevism, if Bolshevism continues to be fed with both hands by such means.

But the most marked features of the times are the general flux of old ideas working in the grooves worn by controversy, and the impetus given by recent events to many branches of our work. To mention only a few of these : The revolution in the system of training architects, due to the educational facilities offered by the universities and the architectural schools ; the rapid development of town and regional planning; the change

\* From Mr. Morris's Presidential Address at the Annual Meeting of the Devon and Exeter Architectural Society on 30 June.

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of attitude towards the care of ancient buildings, of which the work at Westminster Hall and Tintern Abbey are fine examples of scientific deduction, and the saving of the Whitgift Hospital a testimony of public interest; the reduction to formulae of the principles of acoustics as applied to buildings, in which the Americans again led the way; the theory of ventilation turned inside out; a change of ideas on important aspects of sanitation. As we struggle to keep abreast of the tide, we realise that it is essentially a time to suspend hasty judgment; nevertheless we are driven to the conclusion that our knowledge is relative. It is not that underlying principles are changing, but our conception of them is constantly changing in the light of fuller knowledge. It has been said that "human life—mental and social—proceeds in no direct undeviating line, but by a series of advances and retreats, of attractions and repulsions." It is so with us. Our work is not like an exact science which can be carried forward in stages helped by crucial tests, which prove or disprove theories and to that extent clear the ground—as the Ptolemaic theory gave place to the Copernican system; or the corpuscular theory of light was supplanted by the wave theory owing to the discoveries of Rosener and Foucault. Even our calculations are approximations into which enter unknown factors material and human, so that there is not even a fixed line between safety and danger—we can only determine limits within which the line should fall. Advance therefore involves trial and error, elimination and addition. Herein I think lies progress.

The housing problem still awaits solution, but I can only speak of it as an onlooker; being the blushing exception to the rule that every man now carries an infallible remedy in each pocket. We are apt to regard it as a question particularly affecting this country, losing sight of the fact that the need of houses is worldwide. Nor is the problem the product of our own age, although the recognition of it may not have affected the civic conscience of past ages with that insistence which now demands action. Athens, when at the pinnacle of her fame in literature and art, despite the magnificence of her public buildings, was otherwise a city of mean one-storey dwellings set in narrow, winding streets—unpaved, unlighted, with an insufficient water supply and unspeakably filthy. Augustan Rome was in much the same plight. In the residential quarters of the city similar narrow streets prevailed with houses overhanging and carried up several storeys. "The Romans, by thus multiplying the number of the storeys of their houses, are commodiously lodged," says Vitruvius, but Juvenal tells a different tale. "But the city we live in consists largely of the flimsy props that shore it up. For the house agent keeps our houses from toppling over, and when he has covered up an old

gaping crack he bids us sleep in peace even although collapse be imminent."

At times like the present it is interesting to recall how the City of London faced her housing difficulties after the Great Fire in 1666. The country was recovering from the devastation caused by the Great Plague. The National Exchequer was depleted, as the diaries of Pepys and Evelyn bear frequent testimony. Owners of property had no means to rebuild. Labour was scarce, and the City Guilds resented the importation of outside help. Materials rose rapidly in price, and difficulties of supply and distribution complicated a desperate situation. By a short Rebuilding Act a Court of Fire Judges was set up with power to settle all disputes between landlord and tenant, to cancel agreements and substitute others, and to extend leases. Mr. Walter Bell, whose book is the standard work on the subject, says of this Act that it was "the negation of all law"; the object being to find out whether the landlord or tenant was in the better position to build quickly. The old guild law was swept away, and with it went the tradition of centuries. The prices of materials and transport and, when necessary, the rates of wages, were fixed by the judges, and any man refusing to work for the wages assessed was imprisoned or fined. The expenditure on houses alone has been estimated at £12,000,000 in current value, but the sole financial assistance given through Parliament was from the coal dues, which down to Midsummer day 1670 had yielded £32,630 only. We must also remember that funds for rebuilding St. Paul's Cathedral, the City churches, and numerous halls for the Craft Guilds had to be found concurrently. It speaks volumes for the impartiality of the judges and the common sense of the people that the results gave widespread approval.

The problem of our day is far greater in degree if less intense in its local incidence. The City of London proved that in an atmosphere of goodwill building responds to intensive culture. But, equally, the failure of our recent national efforts showed that conditions are now favourable to those parasitic growths which have fastened upon and threaten to strangle British industry. We are told that the task was impossible. I do not believe it. That was the spirit against which Brunelleschi had to contend, which, had it prevailed, would have robbed Florence of her dome—the spirit which would have left the Panama Canal at the stage where de Lesseps abandoned it. What I think the failure proved conclusively is that the highest use of the advance of human possibilities postulates a parallel advance on the part of human nature.

One aspect of the housing question is apt to be overlooked: I refer to those vast slum areas awaiting clearance and to the fact that many rural cottages are unfit for habitation. In the case of machinery, it is

## THE SITE OF THE GLOBE PLAYHOUSE

recognised that its useful life is for a specified term of years, and foresight prompts the allocation of a sinking fund for renewal. Sooner or later we shall have to realise that, regarded as an investment, there is a term beyond which no building can be expected to yield a profitable return. It is an anomaly which allows the continued use of houses which are a menace to health and forbids the sale of diseased animals for food. But although from the ethical side the arguments could be made unanswerable, they are at present qualified not only by economic and industrial conditions which cannot be adjusted rapidly, but by the pressing need of accommodation ; and there is the real danger that

mistimed action may do disservice by fostering reaction. I think it was Lecky who observed that "opinion depends less on the force of its arguments than on the predisposition of society," and common sense tells us that more progress will be made in the long run by timely palliatives than by ineffective remedies. Nevertheless, it is the time for a constructive policy so that at the back of these palliatives there may be considered measures which by sustained effort spread over a term of years—and it must be lengthy—will focus upon the ultimate object in view, and that object is to ensure a stable foundation for the superstructure of posterity.

## The Site of the Globe Playhouse\*

BY A. W. S. CROSS [F], M.A. Cantab.

IN December 1598 Cuthbert and Richard Burbage, the lessees of The Theatre at Shoreditch, demolished that structure and transported the building materials to some land on the south side of the Thames which they and their companions, Shakespeare, Hemings, Phillips, Pope and Kempe, were about to acquire. On this site, which adjoined lane then known as Maid or Maiden Lane (now Park Street), Southwark, the Burbages and their associates proceeded to erect a new playhouse, called The Globe, which afterwards became the most famous of all theatres. Opened before the end of the year 1599 for the production of Ben Jonson's play *Every Man Out of His Humour*, this playhouse was burned to the ground on 29 June 1613, and rebuilt, on the same site, in the following year. The lease granted in 1599 to the Burbages and other members of The Globe company, which in the ordinary course of events would have terminated in 1629, was extended to 1644, when The Globe was pulled down and its site covered with buildings. And, as Mr. Hubbard reminds us, during the centuries that have passed since The Globe was finally demolished the surrounding property has been destroyed, the ownerships of the sites transferred, and such documents relative to the transactions that still remain are, only too frequently, neglected or forgotten. Consequently there has been, for many years past, much controversy with regard to the actual site of the playhouse ; the question at issue being whether it was to the north or to the south of Maiden Lane.

Thus the problem might have remained unsolved had it not been for the fortunate discovery, in 1909, by Dr. C. W. Wallace, of Nebraska University, of a document in the Public Record Office (*Coram Rege 1454, 13 Jas. I. Hil. M. 692*) of the pleadings in the case of a dispute between Thomasina Osteler and her father John Hemings, who was one of the lessees of The Globe site and joint editor, with Henry Cundell, of the famous 1623 Folio of Shakespeare's works.

To enable the complainant to establish her case it was necessary to recite, from the original lease then extant,

particulars with regard to the shares she claimed in The Globe and Blackfriars theatres. Thus it came about that, *inter alia*, the Osteler complaint defines the boundaries of the land leased by Nicholas Brend in 1598–1599 to Cuthbert and Richard Burbage, William Shakespeare, John Hemings, Augustine Phillips, Thomas Pope and William Kempe, as follows :

"That whereas one Nicholas Brend of West Moulsey in the County of Surrey . . . by his indenture bearing date the 21st day of Feb. 1599 . . . did demise grant and to farm let to those certain men Cuthbert Burbage and Richard Burbage . . . to William Shakespeare and to Augustine Phillips and Thomas Pope . . . to the aforesaid John Hemings and to William Kempe . . . all that parcel of ground . . . in the tenure and occupation of Thomas Burt and Isbrand Morris diers and of Lactantius Roper salter . . . containing in length from east to west two hundred and twenty feet of assize or thereabouts, lying and adjoining upon a way or lane there on one side and abutting on a piece of land called The Park upon the north and upon a garden then or recently in the tenure or occupation of one John Cornishe towards the west and upon another garden then or recently in the tenure or occupation of one John Knowles towards the east . . . situate lying and being within the parish of Saint Saviour in Southwark in the County of Surrey."

That the land thus leased by Brend to the Burbages and others was divided into two parcels or lots by a (then unnamed) way or lane is shown in the concluding portion of the extract from the lease, which reads as follows : "And also all that parcel of land just recently before enclosed and made into three separate plots whereof two of the same [were] recently in tenure or occupation of one John Roberts carpenter and another recently in the occupation of one Thomas Ditcher . . . situate lying and being in the parish aforesaid in the foresaid County of Surrey containing in length from east to west by estimation one hundred and fifty-six feet of assize or thereabouts and in breadth from north to south one hundred feet of assize by estimation lying and adjoining upon the other side of the way or lane aforesaid and abutting upon a

\* *The Site of the Globe Playhouse*. By George Hubbard, F.S.A. (Cambridge University Press.) 7s. 6d. net.

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garden there then or recently just before in the occupation of William Sellers towards the east and upon one other garden there then or recently just before in the tenure of John Burgram, sadler towards the west and upon a lane there, called Maiden Lane towards the south."

A plan of the land leased by Brend to the Burbages and others was prepared by the author of the book under review in accordance with the particulars given in the above extract from the lease of 1599. It is not claimed that the garden plots on the north side of the way or lane are correctly placed on the plan. But in reference to the three garden plots on the south side of the way or lane Mr. Hubbard writes as follows : "It is a curious fact that boundaries to parcels of land have a remarkable power of endurance. Thus the depth of the three plots on the south side of the way or lane is given as 100 feet. This distance coincides with the long straight boundary running east and west between the properties now fronting upon Bankside on the north and those fronting on Park Street on the south. Therefore, in all probability, it was the southern side of the way or lane."

As shown upon the plan, the divisions of the gardens generally are in conformity with the divisional walls of the existing properties. But, in considering the conjectural position of the three gardens fronting on Maiden Lane, Mr. Hubbard has been influenced by the fact that, in 1635-36, Sir Matthew Brend sold some land to a certain Hillarie Memprise, which had its eastern boundary in Deadman's Place, and a frontage of 270 feet on the north side of Maiden Lane. "If this represented the whole of Brend's property fronting upon the north side of Maiden Lane the probability is that the western end of his land was the western end of the three gardens mentioned in the lease from Brend to the Burbages and others." I am fully in accord with Mr. Hubbard that, if the extract from the original lease is accurate, "the whole of this property, on some portion of which The Globe was built, was situated to the north of Maiden Lane"; and, further, that the approach to the playhouse was either by the way or lane—which formed the division between the two pieces of land described in the original lease—or from Maiden Lane on the south side.

"This way or lane plays an important part in the history of The Globe," and, as the plan shows, it formed the only approach to the four gardens "recently in the occupation of Thomas Burt and Isbrand Morris diers and of Lactantius Roper salter."

Although the Osteler document proves, quite conclusively, that the site of the playhouse was north of Maiden Lane, yet so far there is no evidence as to the exact position it occupied on the land leased by Brend to the Burbages and others. Certain topographical details, however, are of considerable assistance. For instance, Strype in his edition of Stow's Survey (1720) tells us that Maiden Lane was "a long straggling place with ditches on each side the passage to the houses being built over little bridges with little garden plots before them especially on the north side which is best for houses and inhabitants."

In order to deal efficiently with the water-logged land in Southwark and elsewhere on the banks of the Thames,

which must have been repeatedly flooded by the spring tides of the river, the Surrey and Kent Commission of Sewers had been instituted, under the Act of Henry VIII, in the year 1514-15, and, as Dr. Wallace pointed out in a letter to *The Times* of 30 April 1914, it is recorded that on 14 February 1605 the Sewer Commission made the following minute : "It is ordered that Burbage and Hemings and the other owners of the playhouse called the Globe in Maid Lane shall . . . pull up and take cleane out of the sewer the props and posts which stand under their bridge on the north side of Mayd Lane." And it would be difficult to find stronger cross-evidence to support Mr. Hubbard's case that the Globe playhouse stood on the north side of Maiden Lane.

In my opinion there can be no doubt whatever that, as Mr. Hubbard asserts, this contemporary evidence obtained from quite independent sources is in itself conclusive as to the main point at issue—namely, whether The Globe was on the north or to the south of Maiden Lane.

But, as further supplementary evidence, the case of William Sellers is quoted, as follows : "On the 5th Dec: 1595, that is four years before the lease was granted by Nicholas Brend to the brothers Burbage, Shakespeare, and others, the Sewer Commissioners ordered John Warden and Willm: Sellers and all the land-holders or their tenants that holde anie landes gardeins ground or tenements abutting upon the common sewer leading from Sellers' gardein to the beare gardein to cast, clense, and scowre, etc."

Now, as the Bear Garden was on the north side of Maiden Lane, it is surely fair to assume with Mr. Hubbard that Sellers' land was also on the north side. Otherwise it would have drained into the sewer on the south side of Maiden Lane, which, according to Strype, had ditches (or sewers) on each side north and south of the roadway—and not into the sewer draining the land upon which the Bear Garden was placed. This evidence that Sellers' land was on the north side is confirmed by the fact that it is described in the Osteler deed as adjoining the land granted in the original lease. And, as it adjoined and formed the east boundary of the southern portion of The Globe site, it is obvious that both garden and playhouse were on the north side of Maiden Lane.

But the evidence that The Globe stood to the north of Maiden Lane does not rest solely on the testimony of manuscript documents. There are also numerous "map-views" which "tell us graphically exactly what the deeds tell us literally." In many of these old views of London the principal buildings of Southwark are clearly depicted, and in numerous instances the artist has inscribed the names of the various structures thus illustrated. Reproductions of sixteenth and seventeenth century map-views—in addition to some plans of Southwark, made at a later date, which are very conveniently incorporated with the book in portfolio form—add considerably to the value and interest of Mr. Hubbard's able explanatory comments. Plate 1, after Hoefnagel's View of London, 1572, pictures Southwark before The Globe was built. Its features of interest comprise two circular buildings, that on the left being described as "The Bowll bayting," and that on the right as "The Beare bayting." And, as Mr. Hubbard

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has shown, the future Globe playhouse stood on the exact site of this Bear-baiting ring. East of the Bear-baiting ring a well-defined road has two parallel lines drawn down the centre which are crossed, at intervals, by short parallel lines. The longitudinal parallel lines indicate an open ditch or sewer and the short transverse lines the bridges over the sewer. This roadway, which was formerly known as Deadman's Place, is known to-day as Bank End. A short way or lane connects Deadman's Place with the Bear-baiting ring. "The main point, however, of Hoefnagel's view is that there are two parallel lines with a hedge on the northern side at the southern end of the gardens belonging to the Bull and Bear-baiting rings and to the garden between them. These parallel lines are intended to show a common sewer and the direction taken by the sewer corresponds with that afterwards taken by Maiden Lane." In all probability this sewer is the northern one of the two sewers in Maiden Lane alluded to by Strype. The open space to the south of the sewer is the Park of the Lord Bishop of Winchester. In Plate 2, Agas's View of London (*circa* 1560-70), both the northern sewer of Maiden Lane and the Bishop's Park are too far south to be in the picture. "The Bolle bayting" and "The Beare bayting" rings with their surrounding gardens closely follow Hoefnagel's picture, and the same way or lane leading out of Deadman's Place is shown by both artists. On comparing Plate 3, which is a reproduction of Norden's Map of London (1593), with Hoefnagel's View (Plate 1), it is apparent that Maiden Lane has been extended to Deadman's Place, and both the northern and southern ditches or sewers are shown. In both views the northern sewer forms the southern boundary of the gardens of the Bull and Bear baiting rings. In Norden's view the Bear-baiting ring that was clearly shown by both Hoefnagel and Agas has disappeared and the bear-baiting appears to be carried on in the old Bull-baiting ring. A portion of Visscher's View of London (1616) is also reproduced (Plate 4). The Globe occupies a central position in this picture, and its site absolutely coincides with that of the "Beare bayting" ring of Hoefnagel's and Agas's Views. And the way or lane leading out of Deadman's Place reappears and now seems to give access to the playhouse. The whole of the above contemporary evidence is invaluable in assisting to locate the exact site of The Globe, which, thanks to the conscientious and exhaustive researches of Dr. Wallace and other Shakespearean enthusiasts, including the author of the work under review, has now been successfully accomplished.

Written, primarily, with the object of preserving for future generations the testimony of sixteenth-century witnesses and the contemporary records resulting from the above-mentioned researches, Mr. Hubbard's scholarly monograph on the site of the Globe Playhouse is in every way worthy of its author's distinguished professional attainments and of his sound antiquarian knowledge. And as the conclusions arrived at appear to be unassailable, it is to be hoped that the memorial tablet erected on the south side of Park Street by the Shakespeare Reading Society will be removed and refixed on the north side of that street, where The Globe undoubtedly stood.

## Reviews

EGYPTIAN ART : INTRODUCTORY STUDIES.  
By Professor Jean Capart. Translated by Warren R. Dawson. 16s. net. [George Allen and Unwin, Ltd., Ruskin House, 40, Museum Street, W.C.1.]

This book, as the preface informs the reader, is a translation from the French of the introductory chapters of an important treatise on Egyptian Art by the well-known Belgian professor and Egyptologist under whose name it appears. Its character is appropriate to its original purpose, but hardly justifies its publication as a separate work. It may be described as a systematic general survey of the subject ; to which is added an adequate bibliography. Though the book is called *Introductory Studies* it appears to be especially designed to puzzle the novice, who will make little of the letterpress without the illustrations constantly referred to. Most of those illustrations are not to be found in the book itself, but in other books referred to by their numbers in the lists appended to the successive chapters : and the novice is not likely to have a whole Egyptological library beside him. Even the illustrations that are in the book are not easily found when wanted. They are unnumbered, and very few are on, or anywhere near, the pages on which they are mentioned. The plates are in bunches at intervals—presumably where the binder found it convenient to put them ; and in the list of them there is no indication of their position, but only of the pages on which they are mentioned ! The whole arrangement for illustrating a work which must obviously be largely dependent on illustrations is absurdly unsatisfactory.

A reader already tolerably familiar with the subject, and more or less with the principal examples quoted, may, however, find it both interesting and useful, especially if his information is of the scattered and unsorted kind picked up from works on the political history of the country. For it deals in a systematic way with every aspect of Egyptian art in turn ; its manifestations, forms, methods, ideas, conventions, and so forth. It traces shortly the origin and successive developments of each, in those alternate periods of progress and decay which generally corresponded to the periods of strong and weak government in the long history of the country. The influence on these developments of climate, material, priestly conservatism, and foreign arts and ideas is considered : and the aesthetic value of Egyptian art generally is estimated.

That some passages in the considerable sections of the work devoted to architecture are not very clear is possibly due to an inaccurate use, or translation, of architectural terms. The most interesting points made in these sections are that certain forms reappeared perpetually, with very slight variations, through thousands of years ; and that some were evidently of prehistoric origin, since

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hieroglyphic signs in early use were clearly derived from them. On account of the difficulty in the Nile Valley of obtaining timber suitable for permanent building—a difficulty which documentary evidence shows dates back at least to the Middle Empire—great interest attaches to what appears to be the wooden origin of certain architectural features. While Professor Capart points out that some forms were derived from the woodwork used in light temporary buildings, he appears to think we may be deceived in supposing we see the influence of more heavily timbered structures : or at any rate to be trying to escape from that conclusion. One would like to know more of his views on that point.

Of one very interesting but isolated phase of Egyptian art we may not improbably learn much in the next few years, from the many articles found in the recently discovered tomb, most of which must have been made at Tel el Amarna under the influence of the so-called Aten heresy. Unfortunately that break away from traditional conventions, with its tendency to naturalism, appears to have been but a little backwater, without influence on the main stream of Egyptian Art. It was indeed very likely ignored at the time outside the court circle in which it flourished. At any rate it seems to have been forgotten by the next generation.

FRANK T. BAGGALLAY [F.]

TOM TOWER, CHRIST CHURCH, OXFORD.  
*Some letters of Sir Christopher Wren to John Fell, Bishop of Oxford. By W. Douglas Caroe, M.A., F.S.A. [Oxford : The Clarendon Press.]*

Around seven hitherto unpublished letters written at various dates between May 1681 and September 1682 by Sir Christopher Wren to Bishop Fell of Oxford, who was also Dean of Christ Church, and relating to the design for and building of the Tom Tower over the gates giving access to the Quadrangle Court of Christ Church, Mr. Caroe has written a very interesting series of notes and observations concerning the great architect and some of his contemporaries and the men engaged upon the carrying out of his works. A chapter by Dr. H. H. Turner, Savilian Professor of Astronomy at Oxford, the chair which Wren himself occupied before he became fully engrossed in his work as architect, deals with some references in the letters to the former "Trade" of Astronomer with which, as Wren says, he was once well acquainted, and throws light on these references to another of the branches of learning in which this versatile genius attained pre-eminence.

The notes are authenticated by Mr. Caroe by references to and quotations from a variety of original sources, entailing research in many directions and well chosen for their own intrinsic interest as well as for the light that they throw upon the main subject. The book is lavishly illustrated in a manner which will be

appreciated alike by the architect and the general reader.

The original letters of Wren are of the greatest interest in themselves, exhibiting an easy mastery of the work in conception and conduct, an absolute insistence on essentials with a certainty of knowledge of his contractor and the extent to which he could safely rely upon him, and a way of managing a client who may have been a little *difficile* and edging him off impracticable ideas, which is still a useful art for the architect to study. An explanation which in one of the letters he gives of the dangers attending the tying up of new work to an old structure is a model of clearness. We have recently been glad to have the opportunity of hearing much concerning the many-sided genius of Wren and these letters add a touch of self-revelation of the greatest interest apart from the valuable material of a more technical character with which they have been illustrated by the author of this volume.

H. P. BURKE DOWNING [F.]

LINE : AN ART STUDY. *By Edmund J. Sullivan. [London : Chapman & Hall, 1922.]*

In Hogarth's admirable portrait of himself and his dog Trump in the National Gallery the painter's palette bears in the corner the well-known serpentine curve—somewhat like an elongated S—bearing the inscription "The Line of Beauty." It was to explain this hieroglyph, and as his own deliverance upon aesthetics, that the artist dropped the brush for the pen, and wrote his not very successful *Analysis of Beauty*.

Mr. E. J. Sullivan, in his latest book, *Line*, neither supports Hogarth's contention that "The line of Beauty is a curve," nor lays down any limiting axiom of his own in opposition to it. Himself that master of pure line we know him to be, he treats his subject with a breadth of grasp that allows him to include in his consideration of "Line" chapters that deal with the Abstract straight line, Formal perspective, Aerial perspective, and, finally, Beauty. He does not, however carry his teaching quite so far as to help us to understand Gaugain's cryptic axiom, "Line is Colour"—a hard saying, as to the meaning of which Mr. H. A. Vachell (to whom it was addressed) says it is difficult even to hazard a conjecture.

As a speaker put it the other day to the Mathematical Association, we are now living in a new and expanded world of thought where we have to recognise that there are "no squares or rectangles, no straight lines, but only curves," and the author starts this book, in which philosophy and aesthetics walk hand in hand, with the statement—now so demonstrable—that "straight lines are only parts of infinite circles." Those who would care to go with him along the course of thought and reasoning that make of the geometry of to-day what the speaker referred to called an "extremely

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fascinating subject" are advised to read Mr. Sullivan's philosophical and closely thought out "Introduction." He gives us here a definition we meet with two or three times later on of what is to be understood by a line—any line—and posits it as being "the trace of a moving point." He adopts the immemorial explanation of a straight line as being "the shortest line between two given points," or, as it is phrased by a writer of the sixteenth century, "Euery line is drawn betwene two prickes, whereof the one is at the beginninge, and the other at the ende."

The dream of a world where the artist's aim is satisfied by conditions that allow both Time and Movement to be expressed in co-ordinated relation to one another inspires the whole of the somewhat speculative reasoning of the chapter on "The Third and Fourth Dimensions," and leads the author to a suggestion that "the artists had arrived at a conception of Relativity before the scientists."

In Mr. Sullivan's second chapter he turns to the practical side of the subject, and in treating of the means by which line can be produced, as draughtsman speaking to draughtsman, passes in review the necessary tools for the purpose—the lead pencil, chalk, charcoal, and the pen, either quill or metal. The hints he gives as to these are valuable and practical, and are followed by a description of the various processes of reproduction—etching, wood-engraving, wood-cutting, and lithography. The last of these he describes as a method "every artist should practise" as being "the most autographic of all the means of reproduction."

Mr. Sullivan's treatment of the Picture Plane and his advice to "think for" rather than to "feel for" the fixing of the artist's distance from this leads to a very informative chapter on Formal Perspective. By the aid of a series of diagrams he illustrates his axiom that "the vanishing point of any line coincides with that point at which a parallel ray from the eye meets the picture-plane." In his chapter on Figure Drawing he takes a somewhat unusual position and protests against the almost universal method of "blocking-in" as a first stage. He frankly calls this a dangerous habit as leading to lazy and indirect thought, and lays down as a starting-point for figure-drawing a due knowledge of the lines of the bone structure, rather than that abstruse acquaintance with the muscular system advocated in the schools.

The book has as a whole two not very usual attributes for a handbook of instruction. Its teaching comes home to us all the more for the gleams of humour that play, from time to time, about its pages; and, in addition, its chapters are invested with that exceptional and individual charm of literary style the author's former volume on *Illustration* had led us to expect. His last chapter, an apologue in which, in the empty dusk of the deserted studio of his pupils, their cast of

the Venus of Milo—Our Lady of Melos—gives him "in the unchanging and timeless language of perfect form" her message that all Beauty is Revelation, and Form the god-like manner in which it is revealed to us, is an arresting and beautiful passage of English prose written by an art-master—who is also a poet.

C. HARRISON TOWNSEND [F.]

## The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON RECENT ACQUISITIONS.

[These Notes are published without prejudice to a further and more detailed criticism.]

ITALIAN RENAISSANCE ARCHITECTURE. By Georges Gromort (Ecole des Beaux-Arts, Paris). Translated from the French by George F. Waters. 40, Lond. 1922. £1. [John Tiranti and Co.]

This is a short historical and descriptive account of the subject, and is the French counterpart of Anderson's *Architecture of the Renaissance in Italy*.

The ground covered is almost identical with the English volume, but should be in the hands of every student of the period, as it presents many familiar buildings from a new point of view, and gives fresh criticism of principles of mass, scale and proportion often lacking in English authors.

The 155 illustrations are from photographs and measured drawings, many of which are included in a published portfolio by the same author.

The book is full of strange misprints and spelling mistakes, but these do not materially affect an otherwise excellent handbook.

The distinguished author was awarded the Bailly Prize of the Institut de France in 1914 for this volume, a fact which is sufficient proof of its worth. J. H. W.

ALTBURGISCHE HAUS-TÜREN. By Prof. W. Werdemann P. Vorsteher, Godesberg. 40, Godesberg. 10s. 6d. [Paul Vorsteher, Godesberg.]

An interesting series of house doorways, chiefly of the eighteenth century, illustrated by good photographs. The district of Germany from which they are taken, the old Duchy of Berg, lies on the right bank of the Rhine below Cologne. The illustrations, which are very varied, comprise many charming examples, some of which suggest Dutch influence.

MEDIÆVAL FRANCE. Edited by A. H. Tilley. 80, Cambridge, 1922. £1 5s.

MODERN FRANCE. Edited by A. H. Tilley. 80, Cambridge, 1922. £1 15s. [Cambridge University Press.]

These volumes consist of chapters by recognised authorities on various aspects of French life, history, art, literature, the drama, industry, etc. In the former, Architecture is treated by Sir T. G. Jackson, and Sculpture, Glass and Painting by the Provost of Eton. In the latter volume, which covers the ground from the Renaissance to the Great War, Architecture is treated by W. H. Ward, and Painting, Sculpture and Decorative Art by Prof. Léon Hourticq. The articles on Architecture are illustrated. W. H. W.

LE CASE POPOLARI E LE CITTA GIARDINO. 40, Milan [1922]. 15s. [Bestetti and Tumminelli, Milan.]

This work describes the recent development in Italy of the Garden Suburb and the small house. It is fully illustrated by black-and-white reproductions of geometrical drawings of estate plans and domestic buildings. Information is given in tabular form concerning costs, accommodation, and methods of construction. C. C.-V.

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### Dinner and Presentation to Mr. John Slater

**T**HE very evident desire on the part of a large number of members of the Institute to express in unmistakable terms their admiration for the devoted service which Mr. John Slater has rendered to the cause of architecture during many long years led, on 28 June, to the holding of a friendly dinner party at the Burlington Hotel. The guests—or rather hosts—present were thirty-five in number, and though the proceedings were not official the chair was taken by the President of the Institute, Mr. Paul Waterhouse.

After the chairman had handed to Mr. Slater, with a few words of explanation, the inscribed parchment upon which the sentiments of Mr. Slater's friends were recorded, a characteristic and charming speech was delivered by Sir Aston Webb, P.R.A., who, mingling reminiscence with cordial praise, gave expression to what was without doubt the thought of everybody present—a sense of gratitude to Mr. Slater for his very varied services, a sense of pleasure in the thought that the years of strenuous work had in no degree diminished his keen powers of thought and judgment, and, perhaps beyond all, a sense of happiness in an old friendship still enjoyed and still enjoyable.

It had in it no note of "farewell," this little tribute of admiration and affection. The architect friends of Mr. Slater, if they have no mind to burden him with the full measure of his past activities, have still less a mind to regard him as a man of the past. If he asks for rest it is his for the asking; but if he assumes that there is in this tribute any invitation to retirement, he misjudges alike his friends and his own powers.

These were the thoughts which the speeches and the parchment and the spirit of the evening strove to express.

Mr. Slater's reply was characteristic. Modest, of course, to the verge, and beyond the verge, of truth; full of disclaimer, but full, also, of that vigour of thought and wit of word which have characterised alike his work for his friends and his continual enjoyment of innocent good-fellowship. He could scarcely deny his lifelong willingness to work: he could, of course, not admit his success in the working. But he could not suppress the overflowing evidence of his power to make a first-rate after-dinner speech. It was Mr. Slater at his best, moved indeed by the display of the affection of his friends, but cheered, as we hoped, by the assurance of the permanence of that affection.

The text of the parchment is as follows:—

**TO A PAST VICE-PRESIDENT OF THE  
ROYAL INSTITUTE OF BRITISH ARCHITECTS.**  
*To one who since his election as Associate in 1879 and as a Fellow in 1881 has served for nearly twenty-four years upon the Institute's Council, and in more than twenty ways on different Boards and Committees of that Body—*

*To wit, to*

*Mr. John Slater, a Bachelor of Arts in the University of London, who at present, among other activities, is the valued Chairman of the Practice Standing Committee, and the representative of the Institute on the Tribunal of Appeal under the London Building Acts.*

*Whose deep and practical interest in the training of young architects has been proved since 1882, when he became a*

*member of the Board of Examiners, of which, as subsequently of the Board of Architectural Education, he held successively the posts of Vice-Chairman and Chairman up till 1917.*

*Who served with distinction in his earlier days on the Standing Committees for Science and Literature, and more recently with guiding discretion on the Committee for Finance.*

*Who has given special counsel in special ways on bodies set up to deal with subjects as various as the Library, the Charter, Competitions, Prizes and Studentships, Professional Defence, Copyright, Registration, Congresses and International Relations, and who has done all these things with energy and wisdom:*

*To this able and untiring colleague some of his friends whose names are here subscribed wish by this parchment to make it known*

*That deeply as they esteem the self-sacrifice, skill and devotion proved by the services herein recorded, and aware as they are of the insufficiency of such a record to describe the whole of his unremitting toil in the interests of the Institute, and, indeed, of the whole brotherhood of British Architects,*

*They yet prize beyond and above all this testimony of his career, the kind heart, the generous friendliness and the unfailing good-fellowship which they remember gratefully in the past, cherish in the present, and look forward to as a still abiding pleasure of the future.*

It is interesting, in connection with the Dinner given to Mr. Slater, to publish a record of his long association with the Institute and the many activities on its behalf in which he has been engaged, as follows:—Elected Associate, 24 Feb. 1879; elected Fellow, 7 November 1881. Member of Council, 1886 to 1910. Vice President, 1900 to 1904. Member of the Board of Examiners (Architecture), 1882 to 1910; Vice-Chairman, 1896 to 1907; Chairman, 1907 to 1910. Member of the Board of Architectural Education from 1904 to 1917; Hon. Secretary of Board, 1905 to 1912; Vice-Chairman, 1912 to 1914; Chairman, 1914 to 1917. Member of the Science Standing Committee, 1886 to 1891 and 1896 to 1897. Member of the Literature Standing Committee, 1891 to 1894; Member of the Practice Standing Committee, 1898 to 1901; Vice-Chairman Practice Standing Committee, 1910 to 1921; Chairman, Practice Standing Committee, 1921 to 1923. Member of the Finance Committee, 1902 to 1910; and Chairman, Finance Committee, 1903 to 1910. Member of the Library Management Committee, 1887 to 1891; Special Education Committee, 1887 to 1889; Special Charter and By-laws Committee, 1887 to 1888; Special Registration Committee, 1887 to 1888; Competitions Committee, 1901 to 1906; Prizes and Studentships Committee, 1901 to 1911; Board of Professional Defence, 1904 to 1910; Copyright Bill Committee, 1910 to 1912; Registration Committee, 1912 to 1914; Constitutional Committee, 1913 to 1918; British Section, Comité Permanent International des Architectes, 1910 to 1923; R.I.B.A. Exhibition Joint Committee, 1922 to 1923; 7th International Congress Architects, 1906, Executive Committee; Finance Committee, Town Planning Conference, 1910; Lighting Research Committee, 1901. Represented R.I.B.A. on the University of London Architectural Education Committee, 1913 to 1916; at the Architectural Congress, Brussels, 1897; at the Royal Sanitary Institute Congresses, 1902, 1907 and 1912; at Conference at L.C.C. on Part 5 L.C.C. (General Powers) Bill, 1909; on Consultative Committee of Board of Education with regard to Leaving Examinations from Secondary Schools, 1904. Member of the Tribunal of Appeal under London Building Act, 1909 to 1923.

## STRAND-ON-THE-GREEN

### Franco-British Union of Architects

The third annual meeting and conference of the Franco-British Union of Architects was held in London from June 25th to 27th, when a series of visits, meetings and entertainments fully and most successfully occupied the three days.

The French delegates, with the officials of the British section, visited, by permission of His Majesty, Buckingham Palace and grounds on the last day of their visit, where they were met by Sir Lionel Earle, and inspected the Palace and grounds, after being introduced to Sir Derek Keppel and Sir Douglas Dawson. At the conclusion of the visit, members of the Bureau and the French delegates were entertained to luncheon by the First Commissioner of Works on behalf of His Majesty's Government, at the Ritz Hotel, when Sir John Baird proposed (in French) the toast of the guests. Previous visits included, on the morning of the 26th, a visit to the British Empire Exhibition, where, under the guidance of Mr. Maxwell Ayrton, the various stages in the construction of the buildings were examined; a visit to Knole Park, Sevenoaks, on the afternoon of the 27th, by kind permission of Lord Sackville, when the French delegates had an opportunity of realising the arrangement and planning of one of our most characteristic Elizabethan country mansions. On the 25th, Mr. H. Gordon Selfridge received the delegates, and personally conducted them over Lansdowne House, where they had also an opportunity of examining the owner's valuable collection of early Italian manuscripts, Mr. Selfridge afterwards entertaining his guests to luncheon.

The meeting of the Institute at which the President presented the Royal Gold Medal to Sir John Burnet had the advantage of the presence of many of the French delegates, who had prior to the meeting been the guests at dinner of the R.I.B.A. Council. Monsieur J. Godefroy (Vice-President of the F.B.U.A.) and Monsieur G. Legros (President of the Société des Architectes Diplômés par le Gouvernement) both testified to their pleasure at being present on an occasion when so high an honour was being conferred on one of the original members of the Union.

The Architectural Association, on the 26th January, entertained the delegates to luncheon, and they afterwards visited the A.A. Schools and the First Atelier of Architecture. On the afternoon of the same day, M. A. Louvet, Architecte en Chef des Palais des Beaux Arts, read a paper in the Institute Gallery on "Some French War Memorials, with special reference to the Monument to the Defenders of Verdun at Douaumont," to which further reference will be made in a later number of the JOURNAL. On the last evening of the conference the delegates were entertained at dinner by Mr. Arthur J. Davis at the Automobile Club, and thus brought successfully to a close the gatherings which had established more firmly than ever the cordial relations existing between the architects of the two countries.

During the business proceedings of the week of the conference, M. Godefroy was elected President, in succession to Mr. John W. Simpson; and Mr. Paul Waterhouse was

elected Vice-President. The following were elected as members of the British Committee: Messrs. P. Abercrombie, S. D. Adshead, Fernand Billerey, Sir Reginald Blomfield, Arthur J. Davis, A. N. Paterson and W. G. Newton.

Among the French delegates attending the conference were MM. J. Godefroy, Legros, Chifflet (Inspecteur-Général des Bâtiments Civils, representing the Ministry of Fine Arts), Louvet (Past President, S.A.D.G. and F.B.U.A.), Arvidson (Vice-President, S.A.D.G.), Schneider (Secrétaire-Général, S.A.D.G.), Chrétien-Lalanne (representing the Société Centrale des Architectes), Hebrard, Lish, Lefebvre De Saint-Maurice, Vicomte de Sibour, Prince Weasemsky, etc. Amongst the English delegates were Mr. Paul Waterhouse, Sir John J. Burnet, A.R.A., Arthur J. Davis (Hon. Secretary, British Section, F.B.U.A.), H. P. Cart de Lafontaine (Secretary-General), etc.

### Strand-on-the-Green

It may be of some interest, from the public point of view, to state that the R.I.B.A., through its Art Standing Committee, made inquiries of the local authority as soon as it obtained knowledge of the intention to build a new wall and make other changes affecting the amenities of Strand-on-the-Green, Chiswick. The Institute wrote several times officially to the Chiswick Urban District Council offering its advice, with a view to the contemplated works being carried out in the way least calculated to spoil a very charming portion of the Thames side. But it was only after long delay that the Chiswick Council expressed its willingness for representatives of the Institute to meet its members and officials to discuss the question.

Members of the R.I.B.A. Art Standing Committee accordingly attended a meeting at the site, and then discovered that the whole of the foundations of the new section of walling at present being dealt with was actually in position, and a fairly long stretch of concrete walling almost completed, faced with rubble walling of a most mechanically uninteresting kind entirely out of harmony with its surroundings. The Institute's representatives pressed that the exposed portion of the wall still to be completed should be faced with old bricks of the character shown in portions of the existing adjacent river walling and in the very charming houses lining that part of the river, and should be finished with a thin, plain stone coping, also of the character of the work in the vicinity. It was understood from the Surveyor to the Council that they had a quantity of suitable old bricks in store that could be used, and after discussion the Chairman of the Council and other members attending agreed that this change in treatment of the wall should be arranged for.

About three weeks later a letter was sent by the Clerk of the Chiswick Council to the Secretary of the Royal Institute stating that they felt a difficulty in making this adjustment of their contract, and that they were accordingly proceeding on the lines originally arranged for. The Institute is unable to understand the difficulty to which the Clerk of the Council refers, as variations of this sort in a contract are usually easy of adjustment, and it would

## JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

appear that in this case the change suggested and agreed upon might even have effected a saving in the cost of the work.

In view of the concern of the local residents in this matter, and the public interest that has been shown in preservation of the amenities of a recognised riverside beauty spot, the R.I.B.A. considers that these facts relating to the question should be known.

### The Incorporation of Architects in Scotland

EXTRACTS FROM THE REPORT BY THE PRESIDENT AND COUNCIL FOR SESSION 1922-23, SUBMITTED AT THE ANNUAL GENERAL MEETING ON 16 JUNE 1923.

The Sixth Annual Convention took place at Inverness on 16 June 1922. The retiring President, Mr. A. N. Paterson, A.R.S.A., F.R.I.B.A., delivered an address in which he referred to the fortunate circumstance of this body having obtained a Royal Charter, and of the benefits to be derived therefrom. He also referred to the subject of architectural education. The full address was printed and circulated among the members of the Incorporation, and was subsequently embodied in the *Kalendar*.

As required by the Charter, new by-laws were drawn up. These were approved at a special general meeting held on 26 April, and were subsequently lodged with the Privy Council, whose approval is necessary.

As it was the intention of the late Sir R. Rowand Anderson to establish an education fund, the Council set aside for this purpose out of the residue of his estate the sum previously indicated by him, namely, £5,000—the income of which is to be devoted to educational purposes. The Education Committee having in this way an assured income, drew up a scheme in regard to prizes and studentships, which was subsequently approved by the Council. The full details were printed in pamphlet form procurable for sixpence at headquarters.

In conjunction with the Joint Committee of the Glasgow School of Architecture, further progress has been made towards the establishment of a degree in architecture at Glasgow University. Similar action is recommended to be taken by the other Chapters with their several Universities.

There have been admitted to the various classes of membership during the past Session 6 Fellows, 25 Associates, and 20 Students—the total number on the Roll being now over 600.

The Council in July 1922 resolved that members might make use of the initials as authorised by the Charter, viz.: Fellows, "F.I.Archts. (Scot.)"; and Associates, "A.I.Archts. (Scot.)".

The committee entrusted with the procuring of a design for a common seal had several sketches submitted to them. They recommended the adoption of a design executed by Mr. A. N. Paterson, Glasgow, and the Council having approved of this, the seal was made.

In connection with the Housing and Town Planning (Scotland) Act 1919, the Council issued a second circular to local authorities, the inhabitants of whose burghs numbered 20,000 and upwards, drawing attention to the desirability of having this important work put in hand forthwith, and the necessity for securing the benefit of the best available knowledge and skill by the employment of qualified architects in private practice.

At the request of the Royal Institute of British Architects a subscription list was opened for the necessary structural repairs of St. Paul's Cathedral, and the sum of £33 1s. 6d. was collected and remitted to London.

The draft of the Architects' Registration Bill was considered by the Council, and while in favour of Registration, they were

of opinion that some modification was necessary for the successful carrying through of the Bill, in order that the large number of architects who are not connected with the Royal Institute of British Architects may be adequately represented on the controlling board. The Royal Institute were written to on these lines.

The Council sent congratulations to Sir John J. Burnet, LL.D., A.R.A., R.S.A., on his being selected as the recipient of the Royal Gold Medal for 1923.

The house, 15 Rutland Square, which, as stated in the last Report, had been bequeathed to the Incorporation by the late Sir R. Rowand Anderson to form a permanent home for the Incorporation, has now been most suitably adapted by Messrs. Begg and Lorne Campbell, architects, so as to meet the requirements of the Incorporation. It is hoped these headquarters will prove a boon to the profession by providing a suitable meeting place for all the members. There is a library comprising books on general subjects as well as works on architecture, which the members are invited to make use of.

From the financial statement it will be seen that £18,000 was received from the estate of the late Sir R. Rowand Anderson, and that a further sum of £500 is expected.

The Royal Institute of British Architects were invited to hold their Annual Conference for 1923 in Edinburgh, and they agreed to do so. The Annual Convention of the Incorporation will be conjoined with the Conference.

### MIDDLESBROUGH AND THE NORTHERN A.A.

The County Borough of Middlesbrough has been transferred from the Province of the York and East Yorkshire Architectural Society to that of the Northern Architectural Association.

### UNIVERSITY OF LONDON, UNIVERSITY COLLEGE.

### BARTLETT SCHOOL OF ARCHITECTURE.

#### PRIZE LIST FOR SESSION 1922-23.

*Donaldson Silver Medal*.—O. M. Welsh.

*Herbert Batsford Prize* (1st year).—H. Kendall.

*Andrew Taylor Prizes*.—(a) 2nd year Building Construction, E. Forster; (b) 3rd year Studio work, G. L. L. Morgan.

*Ronald Jones Prizes*.—(a) Mediæval Architecture, Leonora F. M. Payne; (b) Renaissance Architecture, F. S. Bardell.

*Lever Prizes in Architecture*.—1st prize (£15), Barbara Pouschkin; 2nd prize (£10), E. Burckhardt, M. A. Sisson.

*Lever Prizes in Town Planning*.—1st prize (£15), H. S. Triscott; 2nd prize (£10), L. M. Austen, T. R. M. Simpson.

*First-Class Certificate in Architecture*.—Helen M. Benham.

### THE TERRITORIAL ARMY

R.E. "Commissions Corps of Royal Engineers." T.A.

47th (2nd Lon.) Divn. R.E.,

Duke of York's H.Q.,

Chelsea, S.W.3.

To the Editor, JOURNAL R.I.B.A.—

SIR,—I don't know whether there are any members of the Institute who are desirous of obtaining commissions in the Territorial Army. We have several vacancies in the above Corps, and I should be only too pleased to give any information to candidates, either at above or at my City address.

Yours faithfully,

(Sgd.) L. H. FISHER, A.R.I.B.A.,

Lieut.-Col. R.E., C.R.E.,

47th Division.

\* \* \* A letter has also been received from Colonel D. Howard Gill, Duke of York's Headquarters, Chelsea, S.W.3, inviting recruits to join the roll of the new Territorial Air Defence Formation for the Protection of London.

## COMPETITIONS

### Legal

#### BUILDING OWNERS' LIABILITY FOR QUANTITY SURVEYORS' CHARGES.

A STATEMENT CONTRIBUTED BY MESSRS. MARKBY, STEWART AND WADESONS, SOLICITORS TO THE INSTITUTE.

A case was recently entered for trial before a judge of the High Court in which a question arose amongst others as to whether an architect was entitled to bind a building owner without his express instructions in respect of quantity surveyors' charges.

The facts are as follows :—

The building owner instructed an architect to prepare plans of a large building. The architect instructed quantity surveyors to get out the quantities which were subsequently used by the architect in inviting tenders. Such tenders, which included the quantity surveyors' fees and other charges for writing and lithography, proved to be very heavy, and the architect was therefore instructed to alter his plans and draw up a scheme on a reduced scale.

The architect prepared a fresh scheme, and again instructed the quantity surveyors. Ultimately the modified scheme was adopted, and the building owners repudiated any liability to the quantity surveyors, who, they said, must be paid, if at all, by the architect who had instructed such quantity surveyors, out of the 5 per cent. to which he, the architect, was entitled.

The quantity surveyors thereupon brought their action against the building owners, who in turn brought the architect into the action as a third party.

The contention of the building owners was that it was not necessary for the architect to employ quantity surveyors, nor had the architect any authority, express or implied, so to do on behalf of the building owners. The architect denied having agreed to accept 5 per cent. for all the work, including such work as it might be necessary to instruct quantity surveyors to do, and alleged that it was not a term whether express or implied of the alleged or any agreement that the architect should pay the expenses of employing the quantity surveyors. The architect alleged that he was entitled by custom or usage of the building trade to instruct quantity surveyors, and he further alleged that the matter was arranged at an interview with the building owner.

The architect had never in fact been paid his fee, and when he was brought into the action he counterclaimed for the amount of his fees. Ultimately, when the action was on the eve of trial, certain negotiations took place between the parties which resulted in a settlement. The building owners satisfied both the quantity surveyors and the architect.

It is a subject for regret that the action did not go to trial, as a definite decision in the English Courts as to whether the employment by building owners of an architect gives the architect authority to employ quantity surveyors and to bind building owners in respect of the quantity surveyors' charges would have been useful.

It appears that by the custom or usage of the building trade architects have authority to bind building owners in respect of quantity surveyors' fees, but so far as can be ascertained, no definite decision upon this point has yet been given in the English Courts, although there has been a decision in the Irish Courts in which it has been held that such authority exists and is implied by the custom or usage of the building trade.

### Competitions

#### MANCHESTER WAR MEMORIAL COMPETITION

In view of certain comments on the Institute system of competitions which have appeared in the *Manchester Guardian* in connection with the recently abandoned War Memorial Competition, Mr. Paul Waterhouse has addressed the following letter to its Editor :—

9 July 1923.

Dear Sir,—During my Presidency of the Royal Institute of British Architects, which terminated at the end of June, I became cognisant of the facts and opinions referred to in your issues of 3 and 4 July. The allusions in your London letter of the latter date, while supporting and in fact commanding the practice of our Institute in the matter of competitions, need a word of supplement.

Our regulations are by no means merely (if at all) measures of protective "trades-unionism." They exist—as a moment's thought will show—in the general interests alike of promoters and of architects; alike of the public and of Art itself. They have won their way to acceptance along a sometimes uneasy road on which architects themselves were the chief sufferers. Their final and complete recognition is the secret of the interesting fact that to-day our British Architectural competitions have the finest prestige in the world.

Open Competition, in this life of imperfections, is an imperfect way of choosing an architect, but it offers to the promoters of public schemes certain great advantages which will be lost if the present prestige is set back. I know a great deal more on the subject in general than discretion would permit me to say, and something more of this particular case than the courtesies of confidence would justify me in disclosing. I admit that to me it is a very great surprise that the reported deadlock should have arisen in Manchester, and I cannot believe that it represents the considered or permanent attitude of the City which has been so long the patroness of the arts, the friend of artists and—may I add—the devotee of common sense.

Yours faithfully,

PAUL WATERHOUSE, Past President R.I.B.A.

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#### WESLEYAN NEW CHURCH & SUNDAY SCHOOL, WARRINGTON.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the Conditions of the above Competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime, Members and Licentiates are advised to take no part in the Competition.

IAN MACALISTER, Secretary.

The President of the Royal Institute of British Architects has nominated the following gentlemen as Assessors in the undermentioned competitions :—

Proposed Library, Armstrong College, Newcastle-upon-Tyne : Mr. Henry M. Fletcher, F.R.I.B.A.

Proposed Hospital for the Barton-upon-Irwell Union, Manchester : Mr. William A. Pite, F.R.I.B.A.

Proposed Public Hall, Truro : Sir A. Brumwell Thomas, F.R.I.B.A.

## JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

### SCHEME FOR THE IMPROVEMENT OF INDUSTRIAL DESIGNS.

The Royal Society of Arts are promoting a scheme with a view to providing an opportunity for the encouragement of ability in industrial designs. The Society propose holding an Annual Competition of Industrial Designs—one class open to students of Schools of Art, the other open to all. The subjects so far arranged are divided into four sections—Architectural Decoration, Textile, Furniture and Book production. After each competition exhibitions of selected designs will be held in suitable centres. The Society's diploma will be conferred on any candidate of outstanding ability. In order to add to the attractiveness and utility of the competition, the Society is anxious to raise a fund to establish money prizes and, if possible, one or more travelling scholarships. The Architectural Decoration Committee includes Sir Reginald Blomfield, Mr. Arthur J. Davis, Geoffrey Fildes, Sir Banister Fletcher, Sir George Frampton, Mr. Stanley Hamp, Professor A. E. Richardson, Mr. H. D. Searles-Wood and Mr. John Slater.

### THE BRITISH INSTITUTE OF INDUSTRIAL ART.

The British Institute of Industrial Art, with which the Design and Industries Association and the Civic Arts Association are now associated, is arranging an Exhibition of Present Day Industrial Art which, with the consent of the Board of Education, is to be held in the North Court of the Victoria and Albert Museum, South Kensington, from 10 September to 20 October next.

Work in practically all the crafts which is approved by the Selection Committees will be included, and it is hoped that any Architects who have work of interest in Heavy Metalwork, Interior Decoration, Furniture or similar classes will co-operate. It is hoped to devote a special outdoor section in the quadrangle of the Museum to Monumental and other forms of Civic Art. The Secretary of the Institute at 16, Grosvenor Gardens, S.W.1, will be glad to send full particulars upon application.

### VICTORIA AND ALBERT MUSEUM.

An Exhibition of Drawings of Old Colonial Architecture in New South Wales and Tasmania, by Hardy Wilson, will be on view in the Department of Engraving, Illustration and Design, Victoria and Albert Museum, until 11 August.

### CHICAGO ARCHITECTURAL EXHIBITION.

The President of the Institute has received a letter from Mr. Clare C. Hosmer, A.I.A., the Director of the Chicago Exhibition, thanking members of the Institute for the contribution of their works to the exhibition and stating that "they excited no little interest."

### NORTHERN POLYTECHNIC INSTITUTE.

The Governors of the Northern Polytechnic Institute have presented a set of graphs which have been got out under the supervision of Mr. T. P. Bennett [F.J., head of the Architectural and Building Department, showing the variation in prices of a number of building materials over the war period. The graphs having attracted a good deal of attention, the Governors thought that they would be of interest to members of the Institute. They may be consulted in the Library.

## Obituary

ROBERT FRANK ATKINSON.

BY CYRIL A. FAREY [A.J.]

On 15 June, at Leeds, after an operation for appendicitis, Mr. R. Frank Atkinson, F.R.I.B.A., died at the age of 52.

Mr. Atkinson's early training was in Liverpool, and he came under the influence of Norman Shaw. He started practice in London, and his work first became known generally by the new premises which he designed in Oxford Street for Messrs. Waring and Gillow. This was followed by the first portion of Selfridge's Store.

From the year 1908 to 1912 he was engaged upon his principal work, the Adelphi Hotel, Liverpool, of which only two-thirds has yet been completed. To appreciate the scheme fully, the third portion at the rear must be considered. The excellence and delicacy of detail in the Adelphi Hotel obtained for Mr. Atkinson the commission for the interior decoration for the Cunard liner *Transylvania* and Pullman cars for the London Brighton and South Coast Railway.

Mr. Atkinson's last important executed work is Magnet House, the premises for the General Electric Company in Kingsway, completed in 1921.

In addition to the above-mentioned works, the following is a list of some of the buildings erected from his designs :—

Council Offices and Law Courts, Bromley, Kent.  
Council Offices, Carshalton.

Fire Station, Carshalton.

Shops and Business Premises, Oxford.

Business Premises, Great Portland Street, London.

Business Premises, Great Marlborough Street, London.

Premises in Bolsover Street, London.

Messrs. Darraq Motor Premises in Bond Street, London.

Interiors of many Hotels and Mansions.

Houses at Sandstead, Surrey, Seaforth, etc.

Part of the Whiteley Homes at Walton-on-Thames (the bridge, main entrance gates, lodges and cottages).

The latter work was gained in competition. Mr. Atkinson submitted a notable design for the London County Hall, which was selected for competition in the final round.

In 1920 he gained second premium in collaboration with Mr. Farey in the open competition for business premises at Leeds.

Three days before his death he sent in a design for the Bournemouth Pavilion competition in collaboration with Mr. Charles D. Carus Wilson and Mr. W. Boyd Scott, his former assistants, who will carry on his practice.

He leaves a widow and young child and five children by a former marriage.

## OBITUARY

### E. KEYNES PURCHASE.

By ROLAND WELCH [A.]

The death of Mr. E. Keynes Purchase took place at his home at Morden, Surrey, on Friday, 4 May.

Mr. Purchase had an attractive and lovable personality which appealed to everyone with whom he came in contact and inspired confidence and trust. I think I may say that he held not only the confidence but the affection of all who knew him. He was a man who abhorred a dispute of any kind, and his method of dealing with difficult contractors and clients showed extraordinary tact. His genial and kindly manner disarmed the person with grievance, with the result that differences were left to him to settle, each party feeling satisfied that he would do the right thing.

Mr. Purchase was born at Kington, Herefordshire, on 29 April 1862, and was educated at Brecon College and Amersham Hall, Caversham. He served his articles with Mr. Nicholson, of Hereford, and on coming to London was assistant for a short time with the late Walter Emden. In 1883, at the early age of 23, he went into partnership with the late Mr. G. D. Martin. This partnership, under the style of Martin and Purchase, with offices at 11 Mansion House Chambers, Queen Victoria Street, E.C., lasted for 12 years, during which time they designed and built a number of commercial buildings and blocks of flats in Shaftesbury Avenue and Charing Cross Road, etc. In 1895 the partnership with Mr. G. D. Martin was dissolved, and Mr. Purchase carried on practice alone until I went into partnership with him. He remained in the City until 1904, when he removed to 20 and 22 Maddox Street, W.

His earlier works were principally commercial buildings and residential flats in the West End.

His later works include the following :—The Palm Court at the Hotel Cecil ; Aldine House, Bedford Street, Strand, for Messrs. J. M. Dent and Sons, the publishers ; the Royal Automobile Club, Pall Mall (in association with Messrs. Mewes and Davis) ; Hay Green, Kingston Hill, for D. Stoner Crowther, Esq. ; bank premises at 80 Gracechurch Street and Waterloo Place, S.W., for Messrs. Cox and Co. (now merged in Lloyds Bank). During the war he carried out the following munition works :—Housing and canteens for Messrs. Vickers, Ltd., at Dartford, Crayford and Erith ; also the Princesses' Theatre, Crayford, for munition workers ; H.M. factory and village, Langwith, Derbyshire, for the Ministry of Munitions ; aeroplane factories at Chelsea and Wembley, for Messrs. Hooper and Co.

He had many hobbies, being a keen motorist, photographer and golfer. He was also interested in aeronautics, and a founder member of the Royal Aero Club, which he joined before the advent of the modern aeroplane.

### W. H. SCRYMGOUR [A.]

Mr. Scrymgour was the son of Captain William Scrymgour, R.N. He was born on the 26 July 1852 and died on the 1 April 1923.

During his long professional career Mr. Scrymgour designed a considerable number of business and other premises in the City and West End of London, but a large part of his work, especially in later years, was in con-

nexion with properties in the ownership of which he was himself interested. In this latter connection he was responsible for the design and erection of a considerable number of blocks of residential flats and in particular of several well known blocks on the Portman Estate, viz., Portman Mansions, Bickenhall Mansions, Bryanston Mansions, Montagu Mansions and York House.

Mr. Scrymgour had given great thought and consideration to the planning of this class of buildings, especially with regard to the economy of space in the setting out of the walls and the convenient arrangement of accommodation, lighting and heating, and had himself evolved many improvements which added greatly to the comfort and convenience of the occupants.

Although Mr. Scrymgour had not given up his professional work, he had of recent years spent a considerable part of his time on his property near Whitstable, where he interested himself in farming.

### ANTHONY WILSON [Licentiate].

Anthony Wilson, who died on the 9 June last, was the son of the late Arthur Wilson, M.A., and was born at Melbourne, Derbyshire, in 1877. He was articled to James Wright, architect, of Derby, and in 1896 entered Mr. Bodley, R.A.'s office, where he remained for four years. He joined the 3rd London Fusiliers in 1896, and reached the rank of captain. He left the regiment on his marriage in 1912, but rejoined in 1914 on the outbreak of the war, and served in France.

Among his works are 66 Queen Anne Street, W., and a house at Denham, work at Pull Court, Worcestershire, including a private chapel and library ; war memorials at Bennington, Walkern and Preston Landover, and many other works.

### E. ARDEN MINTY.

### WALTER WHEELER [F.]

Mr. Wheeler was one of the older members of the Institute, being elected Associate 1879. His early life was spent in London in the offices of the late Mr. Watson. He began practice in Southampton some 40 years ago, and during that time carried out much work in that district, including many alterations to business premises and general street architecture. He was a native of Romsey, Hants, and was a keen and interested member of the Hants and I.W. Association of Architects.

### CRICKET MATCH.

The Architectural Association have challenged the R.I.B.A. to a cricket match to be played at Elstree on Wednesday, 18 July. In order that a representative team may be secured the Secretary R.I.B.A. will be glad if Members and Licentiates who are regular players will kindly send their names to him as soon as possible.

### TRADE CATALOGUES.

*The Plate Glass Publicity Bureau* have sent a pamphlet entitled "Windows of Character," which describes the process of manufacture of plate glass and its use in buildings.

*Holophane, Ltd.*, have forwarded their "Index to Glassware and Fittings," a catalogue which has been divided into sections dealing with units designed for different classes of illumination. There is also a section which is devoted solely to useful engineers' data.

## JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

### Notes from the Minutes of the Council Meeting

25 JUNE 1923

#### THE BRITISH INSTITUTE OF INDUSTRIAL ART.

It has been decided by the Institute Council to support the Exhibition which is being arranged by the British Institute of Industrial Art at the Victoria and Albert Museum in September and October next. The Exhibition is to consist of Churchyard Monuments and other Architectural exhibits.

Architects who wish to exhibit appropriate examples of work within the scope of this Exhibition are recommended to communicate with Major A. A. Longden, D.S.O., Director of the British Institute of Industrial Art, 16 Grosvenor Gardens, S.W.1, from whom particulars may be obtained.

#### THE SINGAPORE SOCIETY OF ARCHITECTS.

The Institute Council have approved the application of the Singapore Society of Architects for admission to alliance with the R.I.B.A.

#### READING CORPORATION BY-LAWS.

It has been decided by the Council, at the request of the Berks, Bucks and Oxon Architectural Association, to support the Corporation of Reading in their efforts to obtain the sanction of the Ministry of Health for a provision relating to footings in their new By-laws similar to that in the London Building Act.

#### RETIRED FELLOWSHIPS.

Mr. Albert E. Murray [F.] has been transferred to the class of Retired Fellows.

Mr. E. H. Bourchier has been transferred to the class of Retired Fellows.

#### REINSTATEMENTS.

Mr. J. Caughey Walker has been reinstated as a Licentiate.

Mr. Cecil A. Sharp has been reinstated as a Fellow of the Royal Institute.

#### HON. FELLOWSHIP AND HON. ASSOCIATESHIP.

The Right Hon. Viscount Burnham, C.H., LL.D., has been proposed by the Council for election as an Honorary Fellow of the Royal Institute.

Sir Frederic George Kenyon, K.C.B., M.A., D.Litt., Director and Principal Librarian at the British Museum, has been proposed by the Council for election as an Hon. Associate of the Royal Institute.

#### THE BRITISH SCHOOL AT ROME.

#### THE HENRY JARVIS STUDENTSHIP, 1924.

Application forms for permission to compete in the Preliminary Competition for the Rome Scholarship in Architecture can now be obtained from the Honorary General Secretary, British School at Rome, 1 Lowther Gardens, Exhibition Road, London, S.W. The latest date for issuing forms is 15 October 1923.

#### THE DONALDSON SILVER MEDAL IN ARCHITECTURE.

The University College Committee have awarded the Donaldson Silver Medal in Architecture of the Royal Institute of British Architects to Mr. Oliver Martin Welsh.

Mr. Welsh matriculated in June, 1917, and after service in the War began his University career in 1919, and passed the Fourth Year Diploma Examination this year.

### Members' Column

*Members, Licentiates, and Students may insert announcements and make known their requirements in this column without charge. Communications must be addressed to the Editor, and be accompanied by the full name and address. Where anonymity is desired, box numbers will be given and answers forwarded.*

#### PARTNERSHIPS WANTED.

LONDON ARCHITECT, with practice, desires partnership in busy office. Capital available.—Box 6723, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

LIVE ARCHITECT SURVEYOR (A.R.I.B.A., late General Staff Officer) seeks touch with senior leading member of the profession in London to practice more fully in partnership or collaboration; capable and energetic abilities now not sufficiently utilised. Identity, etc., will be first disclosed in confidence by the Secretary to any likely respondent.—Apply Box 2963, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. (39), now retiring from carrying on a very successful domestic and general practice abroad, wishes to get in touch with an architect, preferably in the southern counties, who is desirous of admitting a partner or disposing of his practice. The writer, now in England, will be in Italy during the coming winter but available from next April.—Apply Box 747, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### APPOINTMENT WANTED.

ASSOCIATE (33) desires engagement as Senior Assistant. Good experience of first-class domestic and general work; competent to take charge and carry schemes through if desired.—Box 4723, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

#### FOR SALE.

ARCHITECT retiring from practice about 21 July has for disposal a trestle drawing-table (9 ft. by 3 ft. 3 in.), cupboard, etc. To view this furniture, apply during ordinary office hours to—Housekeeper, 88 Gower Street, W.C.1.

#### MR. WALTER PAMPHILON (LICENTIATE).

Mr. Walter Pamphilon's London address is 11 Avenue Chambers, Southampton Row, W.C. Telephone: Gerrard 8077.

#### OFFICE TO LET.

ARCHITECT desires to let a large room in his office looking over the gardens of Gray's Inn, with use of telephone.—Apply Box 1553, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of £2. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

IAN MACALISTER,  
Secretary R.I.B.A.

#### R.I.B.A. JOURNAL.

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